

## Unit-level environment template (REF5b)

Institution: Guildhall School of Music & Drama/GSMD
<b>Unit of Assessment: 33</b>
<b>1. Unit context and structure, research and impact strategy</b>

**Unit context and structure**

The School's disciplines make up a single unit of assessment, and research is co-ordinated centrally by a dedicated department working directly with individual members of staff and—wherever a critical mass of activity becomes established—with the Directors of the three main academic subjects, occasionally also Guildhall Young Artists/GYA (GSMD's national under-18 education network, REF5a). The Research Department funds research time and expenses for staff within those subjects; employs others directly on fractional contracts as Fellows or Associates; proposes and brokers projects; helps draft grant applications. Mentoring and support depend on the area of research and its alignment with teaching and other activity; methodology; external funder; and career stage and research experience of the individual.

The research culture is therefore located principally at an inter-departmental level, partly as a result of GSMD's long-established focus on elite artistic training and proportionally large number of part-time staff: research activity is spread widely and non-uniformly. Partly the inter-departmental structure derives from a strategic measure for 2015-20: direct support for research wherever it can be encouraged to flourish—on a principle of equality of opportunity, and independently of the *a priori* Category A eligibility of the individual—has allowed it to become more deeply embedded in the institutional culture, and more interdisciplinary.

Research sub-cultures are now developing organically in all areas (for the first time, all subject Vice-Principals/VPs are research-active) and in different ways. In e.g. Composition, a new verticality has grown up, with practice-based research now conducted at undergraduate, Master's, doctoral, post-doctoral/PDR and full-time, fractional and hourly paid staff levels. Music Therapy has brought a graduate from its long-established Master's course directly through the doctoral programme for the first time, and now has a staff-member contracted to co-ordinate its research. Drama has had its first in-house staff doctoral completion and substantial funding for impact enhancement activity. Proportional to its size, Production Arts has seen the highest take-up of the staff doctoral scheme of any part of GSMD.

July 2020	Music	Drama	Production Arts
<b>Research-active staff</b> (out of totals in REF5a)*	c.85 (431)	c.11 (32)	c.5 (30)
<b>Staff with doctoral degree or equivalent</b>	c.40	3	1
<b>Staff doctoral students</b> (out of programme total)	10 (54)	0 (3)	4 (4)

\*according to Code of Practice/CoP definition: very many staff, especially hourly paid, who have been research-active during the cycle did not meet every part of the definition 'Category A submitted' on the census date.

Concentrations of research have begun to emerge on a cross-departmental basis (e.g. around editorial and performance-practice work). Activity at or beyond the margins of GSMD's training has been pulled in through interdisciplinary work (opera and creative writing, music in literature). Most significant, GSMD's mission has been redefined in dialogue with its research community: the commitment to the guiding idea of the 'artist-citizen', first set out in the 2013 research strategy (see also the REF2014 environment template) found expression in the new institutional strategy (2017), then in the title of the 2018 edition of its international Reflective Conservatoire Conference/RCC 'Artists as citizens', and finally in a large international collaborative research project and a whole-School Institute for Social Impact Research in the Performing Arts (2020).

Thus the research ecology of GSMD is at an exciting but delicate stage: its constituent disciplines have had the time to develop organically, but have done so at different rates and at different levels of the structure. Responsive and tailored development is still necessary, and direct central management/hosting of research programmes and projects still a clear advantage. Evolution and expansion have brought with them issues of capacity that are now being addressed through

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integration of staff and resources between Research and other departments, and judicious devolution of strategy for the most mature areas of work, notably Composition.

**Research and impact strategy**

The concrete measures for the expansion of research 2014-20 announced in GSMD's submission to REF2014 were:

- *increase research-orientated staff*

10 new research-active staff appointed, the equivalent of 30% of the present submission; only 3 replaced staff who were leaving.

Head-count an increase of 22% on REF2014.

c.25 existing staff newly research-active, of which 8 'Category A submitted' at the census.

c.15 new research-active colleagues appointed.

- *appoint further senior research staff to extend academic leadership*

Of the 10 new appointments mentioned above, 6 were at Senior Lecturer level or higher, including 2 VPs.

- *actively support staff in gaining doctorates*

2013: 1 staff-member had been admitted to GSMD doctoral programme.

2020: 18 (including 1 completion).

- *increase research associate positions*

4 Research Associate or equivalent positions have come to the end of their tenure, 3 more made permanent, and an additional 5 created; 6 new PDRs and 2 ECR Visiting Researchers.

- *develop pool of doctoral supervisors*

2013: 10 internal supervisors, of which 5 experienced/'Principal', and 3 external.

2020: 38, 13 and 39 respectively.

- *broaden scope of doctoral research to include acting, music therapy and technical theatre*

All now firmly embedded in the programme; the first two have produced completions. Jazz, Electronic Music, Arts policy, Music and society, and various interdisciplinary subject-areas also introduced.

- *increase doctoral students to at least 40*

2013: 19

2020: 61

- *establish collaborative doctoral awards*

5 inter-institutional collaborative doctoral projects, involving direct financial/in-kind support and supervision, new since 2013, including 1 AHRC-funded Collaborative Doctoral Award/CDA.

- *develop partnerships with other UK conservatoires*

Application to AHRC Research Networking scheme with Royal Welsh College of Music & Drama, result pending.

- *further embed research in Master's and undergraduate programmes*

New MA in Opera Making and Writing in association with the Royal Opera House/ROH, linked to doctoral studentship scheme.

Feedback from REF2014 commended the consolidation 2008-13, but expressed concern about potential confusion between pedagogical and research contexts, and between research and high-level professional practice. This has been addressed by diverse means, primarily an extensive

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series of one-to-one mentoring meetings between Research Department staff and around 200 colleagues across GSMD over the first half of the current cycle, resulting in fewer, more tightly focused outputs based around GSMD's training activity. In 2013, c.30% of the outputs submitted were performances (musical and dramatic) or articles/book-chapters involving work with students, in 2020 it is c.8%.

The feedback also pointed out that the research groups included some areas of strategic development that had yet to provide evidence of significant impact. School research strategy at the time described 4 clusters and 3 cross-cutting research groups (with plans for 1-2 more) for a submission of 27 individuals. But the research culture was growing fast in multiple areas, and it was soon clear that the existing groups, inclusive and interdisciplinary though they were, could not accommodate it all. With the principle of equality of opportunity clearly in view (see below under 'EDI'), the decision was taken to de-emphasise research grouping 2015-20 in favour of a more flexible approach exploring untapped excellence in GSMD's broad hinterland of low-FTE-equivalent contracts. This strategy was reviewed 2017-18 (to include greater provision for impact and knowledge exchange/KE), and in the preparation of the CoP.

This approach has fostered greater growth, and also made tangible GSMD's naturally interdisciplinary strengths. The aim articulated in REF2014, to establish a position of international leadership in practice-based research, remains, but now potential is more likely to be realised through work that crosses areas and methodologies. The proportion of practice-based research outputs by REF type has stayed consistent at around half, but interdisciplinary outputs involving practice are markedly more prominent, with e.g. combinations of performance and scholarly editorial work now accounting for 12% (2% in 2013), arts and health 7% (2% in 2013), and music and creative writing/literature 12% (5% in 2013).

GSMD's research and impact strategy 2021-26 is [publicly available online](#); it commits to a number of measures to ensure sustainability, and objectives to evolve further the distinctiveness of its research culture: research grouping will be gradually reintroduced 2021-26, with an emphasis on building verticality, beginning with Composition and Social Impact; breadth will be maintained, with particular attention to Drama, Production Arts, and digital performance; and interdisciplinary collaborations will be targeted for support.

### Impact, interdisciplinary research ('Category A submitted' staff in bold)

Financial support for impact is through the same mechanisms and principles of eligibility as for primary research. Externally funded projects have benefited from a generous follow-on policy: 'The operatic canon' (AHRC, **Newark**), 'Finding a voice' (AHRC, **Wise**), 'Aesthetic research in everyday life' (Wellcome Trust, Wood), the Guildhall-Barbican archives project (Harle and Overton), 'Taking care' (Arts Council England/ACE, **Mermikides**), and 'The Phantom on film' (Leverhulme Trust, **Newark**) all received internal funding to promote impact, in the form of conference and dissemination events, contract extensions, research assistance, travel and filming costs, for a total of £250k+.

*The Tale of Januarie* (AHRC Open World Research Initiative/OWRI, REF3) is an example of how GSMD seeks to promote the impact of new research through other areas of its activity. The School was a satellite partner in the £4m multi- and interdisciplinary project 'Cross-language dynamics: Reshaping community' led by the University of Manchester with Co-Investigators from the Universities of Durham and London. The project benefited from a full-scale main-stage production of the opera that was the main output of the translingual research of **Philips** and **Plaice**, i.e. £98k-worth of in-kind contribution from other School departments. The interdisciplinary infrastructure that made this research possible grew out of investment in creative writing 2013-15: the MA in Opera Making, the appointment of **Plaice** to a new post in Dramatic Writing, and the funding of the national Librettist Network. It has led to further research on cross-curricular and 'content and language integrated' learning in primary schools (*Henny Penny*, 2019-20, **Philips** and **Plaice**). GSMD's ability to activate research impact activity through any part of its structure (even non-HE) and any of its partnerships, was demonstrated in the resulting outreach project being facilitated by GSMD's Islington Music Education Hub using £75k of QR on top of the AHRC contribution.

GSMD's approach to research impact, mainly through inter-institutional partnerships and interdisciplinarity, is also evidenced in the long-term support for emerging work in the area of arts and health, ranging from intrinsically interdisciplinary single subjects like Music Therapy to a collaboration with Kingston University also involving performing arts ensembles and venues, other HEIs, and hospitals.

The first Research Lead in Music Therapy post was established in 2015 through a match-funding partnership with the East London NHS Foundation Trust and extended with seed-funding from the Wellcome Trust. GSMD hosted the British Association for Music Therapy national conference (2018), the Arts Enterprise with a Social Purpose National Arts in Health Conference and Showcase and 'Found performance: An undisciplinary symposium exploring aesthetic methodologies in health care and medicine' (2018); music therapy staff have been supported to give presentations at other conferences hosted by GSMD—RCC 2015 and 2018, Royal Musical Association/RMA (2016)—and at GSMD's own 'ResearchWorks' series.

In the context of a national resurgence of interest in amateur singing and its links with wellbeing, and of a growing discourse around social prescribing, the project 'Finding a voice: The art and science of unlocking the potential of adult non-singers' 2016-19 (**Wise**, in collaboration with Bucknell University, US) explored psychological, educational and artistic methods of widening access to those who identify as unable to sing. Pathways to impact (actual and emerging) included a specially designed smartphone app; a conference, further academic and public presentations, and practitioner workshops, all hosted at GSMD and supported by integration into teaching structures; and talks to amateur choirs around the country. 'Taking care' (**Mermikides**, REF3) is at the centre of this arts and health portfolio: it has led to the introduction of techniques of physical theatre to nursing training in a growing number of UK universities and hospitals. School support 2017-21 totalled more than £48k: two periods of impact development leave; internal funding of conference/symposium events and performance tours; workshops for trainee nurses; and the production of digital resources.

### **Research integrity and openness**

Beyond obligations under the Concordat to Support Research Integrity 2019, all doctoral students are trained in research ethics and integrity in their first term; sessions are open to staff. GSMD contributes to the Conservatoires UK joint Research Ethics Committee approval process. Master's projects and placements are governed by robust boilerplate pre-approval and partnership agreements, but doctoral and staff research is covered by an internal approval process overseen by a dedicated committee with lay members, and in Music Therapy often passes through more detailed NHS procedures. There is currently an institutional debate, through Research and Knowledge Exchange Committee/RKEC, about future complete vertical integration of ethics oversight (GYA, UG, Master's, doctoral, PDR and staff).

In the area of open access, a slight expansion in what are likely in future to be in-scope outputs (REF2013 46%, REF2021 49%), as well as a desire to be at the forefront of OA in practice-based research, pointed to a need to upgrade the current repository 2021-; QR was earmarked accordingly.

GSMD undertook internal consultation and external scoping as preparation for the drafting of a new [Intellectual Property policy](#) (2017) to cover ownership of IP, its assessment and management, and responsible use of third-party IP. It was drafted in the context of CoLC requirements and legislation, but went further in respect of IP assignment, establishing a more permissive approach in which staff automatically grant to GSMD a licence to use teaching materials but, in order to foster open sharing of research, own their outputs. In respect of KE and commercialisation of IP, GSMD undertook to advise staff (without placing any obligation on them) through its Innovation Department, and set out clear tariffs for revenue-sharing in cases where they decided to pursue it through GSMD.

## 2. People

### Staffing strategy, staff development

CoLC HR procedures are closely aligned with recommendations in the Concordat to Support the Career Development of Researchers/'the Concordat'. Detailed formal induction (prescribing obligations of line-managers for day 1, week 1 and month 1) dovetails with a 6-month probation system of formal meetings and objectives, training both compulsory and requested (by either party), and provision for extension and further support from HR. This in turn feeds into an appraisal system: a meeting at the beginning of the year to set new objectives, a mid-year review and an end-of-year appraisal signed off at a higher level of management. The growth of research activity at GSMD has resulted in the drafting of measures for 2021-26 to cascade research appraisal, and hence further develop leadership.

The doctoral programme is both the foundation of the research community and the apex of GSMD's Professional Development Framework: staff are supported not only with a full fee-waiver but with teaching back-fill (REF5a). By the end of 2019/20, 18 colleagues had been accepted (12 Music, 2 Drama, 4 Production Arts), with 1 completion and 3 more imminent. It is also a tool for developing the research community equally across disciplines: the first staff completion was in Acting, and other staff projects are concentrated in emerging areas (Jazz, Electronic Music, Production Arts).

In response to feedback, doctoral research training sessions were opened to all staff in 2018, further to the separate programme of training for supervisors (actual and prospective) and periodic staff research development sessions (2016-). To further increase participation and the visibility of research within the institution, ResearchWorks expanded from less frequent, larger events to a regular Monday evening slot every teaching week (i.e. an average of 15 events/year 2008-13 compared with 23/year 2014-20) featuring more staff research.

GSMD's complementary internal funding schemes (to support research projects, conference presentations, research-based curriculum initiatives, and KE/commercialisation) are also operated as a means of developing staff, whether through buy-out for a first foray into research or constructing a pilot project leading to an external bid. This funding, along with mentoring from senior colleagues and Research Office staff, has brought several colleagues (all but one long-serving) through to submission to REF for the first time: **Crane, Jones, Kaner, Plaice, Razumovskaya, Roberts, Suckling, Wetherick**. Even the most senior staff have benefited: **Sloboda's** AHRC grant, the largest ever won by GSMD, was the result of a series of mentoring sessions around how to complete one major programme of research (Understanding Audiences, see below) and begin another.

Following policy revisions in 2013 to establish a standard research leave scheme (with entitlement to apply once every three years), several staff benefited (Booth, **Newark**, also **Philips** and **Plaice** using an external grant). **Mermikides** was granted two short periods of impact development leave in 2020. In order to make the scheme more equitable, further revisions have been proposed (2020) making provision for a) staff with long-standing hourly paid contracts and b) extra research time for staff returning from parental leave.

### ECRs

The Research Department arranges formal and informal mentoring for ECRs. Team supervision on the doctoral programme provides an opportunity for staff to shadow more experienced researchers; it also enables PDRs to be apprenticed into supervision. The peer review college for allocating internal funding and improving external bids (new in 2015) was designed as a tool for upskilling members as much as applicants. Having more than doubled its representation on the AHRC PRC (see below) the Department was able to trickle down expertise more effectively.

If in the early part of 2015-20 the strategic emphasis was on the growth of the doctoral research community, in the latter it was to build up a post-doctoral community with external funding,

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negotiating support for two PDRs from the Barbican Centre as part of a joint archives project 2016-18 (subsequently extended) and, thanks to successes in competitive grant schemes, adding PDRs on externally funded projects in the areas of regional outreach work (Mackney, 2019-21, supported by the Esmée Fairbairn Foundation through Guildhall-Barbican Creative Learning) and the social impact of making music (**Mazzola**, 2020-22, AHRC). In addition, GSMD developed applications for Leverhulme Early Career Fellowships, beginning in 2017-18, and in 2018-19 won two, half the total awards in music nationally that year (**Wadsworth, Young**). The contribution of these researchers has been felt in doctoral supervision; collaborative projects with other staff; the new Institute for Social Impact Research; and research-led teaching at UG level.

Mindful of Concordat obligations to advise on career management in the current slow-down in the academic job market, GSMD has invested in the professional development of ECRs: 4 PDRs based here have remained, in different capacities, following completion of their fixed-term posts. It has been policy since 2015 to include grant-writing in the job descriptions for such posts; **Wise's** position was prolonged with funding from the AHRC 2016-20 and (with the extra upskilling that came from the line-management of a research co-ordinator as part of the grant project) made permanent; Harle and Overton won funding from Heritage Lottery Fund/HLF and were made permanent on the archives project.

Future plans include hosting an ECR fellow on behalf of the new incarnation of the Institute of Musical Research/IMR, and GSMD has welcomed two ECRs (Berryman, Fuchs) under the new visiting researchers policy (2019). Future plans include a fully integrated ECR policy encompassing doctoral training and 'outduction' (see below), further investment in PDRs, and earlier targeted development of individuals.

## Knowledge Exchange

Through the collaborations described here, both well-established and new, GSMD's research exchanges with industry and public sector bodies have allowed staff (Harle, Overton, **Anderson, Philips, Plaice, Mermikides**, Wood, Sloboda A, Pujol Torras, **Wetherick**) to work in the highest-impact areas. Those relationships are the result of an institutional predisposition towards excellence through partnership, and a research strategy that prioritises inward investment for growth (evident in external funding of PDRs and doctoral studentships). The Concordat's principle that working across employment sectors can bring benefits to research and researchers is enshrined in the new [KE policy](#).

A particular focus has been the work of the Research and Innovation Departments with Culture Mile, CoLC's creative, learning, and urban transformation partnership between the Barbican, Museum of London, London Symphony Orchestra/LSO and GSMD, to the extent that the Culture Mile partnerships team was based in their office 2018-20. Further mechanisms are in planning: GSMD/Culture Mile won funding from the Gulbenkian Foundation to work with design consultancy Liminal Space and commissioned research by BOP and Publica into innovation in the area with a view to becoming London's 'Creative innovation district'. The resulting report led to the Lord Mayor forming his Culture and Commerce Taskforce.

Like other aspects of the research culture 2015-20, KE activity has a bottom-up dynamic: the Creative Entrepreneurs programme was established in 2013, and has since supported the establishment/upscaling of over 40 businesses spanning performance, production, education and digital. The more recent 'Change-makers' series of free online participatory workshops for creative practitioners is facilitated by experts in a range business-orientated skills, complementing the commercial Change-makers Academy and wide selection of CPD short courses. Staff have been inducted into KE and knowledge transfer both through participation and being involved in delivery.

CoLC operates a generous bonus scheme, whereby staff can be recognised through the appraisal system for exceptional performance in areas including research and KE; crucially, this scheme is applicable to both salaried and hourly paid colleagues. In addition, there is an employee recognition scheme, to which the Research Department has made nominations. There is a flexible policy towards staff time to concentrate on research or impact activities whereby administrative or

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supervisory duties may be temporarily re-allocated, and also towards consultancy (research or KE). For part-time and hourly paid staff there are internal schemes to fund research, curriculum innovation and KE/impact activity, and all extraordinary additional QR is funnelled directly into impact projects.

### Research students

In REF2014 GSMD undertook to put in place a pipeline to the doctorate by embedding more research in Master's programmes, beginning with an MA in Opera Making and associated doctoral studentship with ROH. Doctoral programme staff lead the research induction event for Master's students and teach on the research elective, mentoring students who show promise and encouraging attendance at doctoral open days.

The doctoral programme has historically had relatively few applicants from groups under-represented in UK research, and this was a matter of increasing concern during the cycle. The established individual-centred admissions policy, whereby all applicants were offered feedback and mentoring to develop research proposals and full or partial fee-waivers were then used to remove barriers to participation, continued until 2020, when in line with a new Equality, Diversity and Inclusion (EDI) Scheme and Action Plan it was adapted so the team could concentrate resources on prospective applicants who would most benefit from support throughout the process. The institutional framework for developments in EDI is set out in REF5a; in the Research Department specifically, they began with the doctoral programme, and 2020 saw the admission of the most racially diverse cohort yet, 32% of students with East Asian, South Asian and Black heritage (this protected characteristic having been less well represented than others). An intercultural Special Interest Group was established by the Graduate Research Training and Development Leader (**Ford**, whose own research is on decolonisation in conservatoire culture), building on doctoral and staff research projects established several years earlier (Narayanan, Wang). Following consultation meetings with students and staff across GSMD and other institutions, future plans are around three main initiatives: the development of a pre-application doctoral 'access' course, targeted financial support for potential students, and decolonisation of the programme's pedagogical approach and culture. Other steps towards a more inclusive culture already made include encouraging doctoral research from particular identity positions (e.g. feminist, queer, racial/ethnic) or with an emancipatory/social justice mission.

Expansion of studentships has been an ambition since RAE2008, and in this cycle GSMD secured external funding for 6: AHRC CDA with the V&A, Global Challenges Research Fund/GCRF, Social Impact of Music Making/SIMM, an international research platform based in Belgium), ROH, the Barbican, and private philanthropy (for a studentship in Arts and Health, 2020). Several more students have been supported directly by e.g. the Gulbenkian Foundation and the Chinese government.

### Monitoring, support, skills development

As well as the increased monitoring that comes with team supervision, there are doctoral progress check-points at 3 months, 6 months, 1 year and 2 years (or part-time equivalents) as well as the formal 'upgrade'. These and the official Annual Progress Reports, as well as any causes for concern raised by supervisors or the doctoral team, are scrutinised at RKEC, whose decisions are relayed to Academic Board and reviewed by the validating institution, City, University of London.

At the beginning of the 2013/14 academic year there had been 3 completions and there were 19 students on the programme. Feedback from REF2014 raised the possibility that the quality of research supervision might be compromised by substantially increasing the number of doctoral students while a pool of supervisory expertise was still developing. Accordingly, provision for external supervision was increased, more supervision hours added and substantially more research training, and team-based supervision instituted (the rate of pay for supervision was also increased by 25%). A more systematic intellectual framework was introduced, drawing on the Florence Principles for artistic research (developed by European League of the Institutes of the Arts) and on doctoral study as training in research independence (notably Vitae). The research

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training offer (around 120 hours/year, much of it compulsory) is now an important hub of the doctoral community, enabling formal and informal collaborations; there are student-run writing and reading groups that offer peer support; a Doctoral Development Fund for research expenses, attendance at conferences and events, and training opportunities (with the process of application designed as an initiation into competitive funding, in order to build transferable skills); weekly doctoral 'clinics' programme staff; and language support for non-native speakers.

The close monitoring and range of support has sustained an overall on-time completion rate (counting short extensions due to Covid-19 as on-time) of 86%. Dropout is 9% (11 withdrawals out of a cumulative total of 116), which compares favourably with a UK average of about 16%.

In order to strike a balance between equality of opportunity, the internal proportions of the research culture, the changing academic job-market, and an adjustment towards more internally and externally funded places, the plan for 2021-26 is gradually to stabilise the programme at c.50. This will allow tailored support to be maintained and then increased. To equip students for the future, a Graduate Teaching Assistant scheme was developed 2016-19 (through a pilot in Composition, a follow-up student survey, and a bid for internal Curriculum Initiative funding) to provide not only paid pedagogical opportunities but also mentoring and the possibility of joining the GSMD Catalyst scheme, leading to Fellowship of the HEA. Introductory sessions on teaching and learning in HE (including a session on understanding neurodiversity) were introduced into the research training programme in 2019/20, along with sessions on transferable skills: presentation and public speaking; fundraising; and pitching to festivals, venues and producers. Future plans, set out in the 2021 revalidation application, include increasing provision for 'outduction'.

## EDI

Like that of other HE institutions, GSMD's approach to EDI became the object of intense scrutiny, internal and external, in the wake of the global Black Lives Matter movement in 2020. The internal measures that it is taking as a result are outlined in REF5a; externally **Young** is chair of the Musical Practice Working Group of the national Equality, Diversity and Inclusion in Music Studies Network (which also includes Hendrickse). Associated reflective action includes the rethinking of RCC, which in 2021 will become 'Disrupt', bringing together international practitioners and communities to inform the performing arts sector, policy-makers and other specialist institutions. Rather than taking a leading role, as with RCC, GSMD will adopt that of convenor, conscious of its privileged position within the sector and society, and its influence over who makes art, who is considered an artist, who decides what 'quality' art is, and the structural inequalities that affect these. In light of GSMD's ambitions to become a positively anti-racist institution, with equity and inclusion at its heart, Disrupt aims to offer to the sector 'a space to listen, learn and unlearn'.

## Staff recruitment, special circumstances, career pathways

EDI issues in all selection and allocation processes are covered by CoLC training, much of it compulsory and regularly updated/expanded (e.g. Equality in the Workplace, Unconscious Bias, Transgender Awareness, Recruitment and Selection Training). Mental health awareness has been strongly promoted, with training offered for staff to act as mental health first-aiders. GSMD's Widening Participation Strategy (updated for 2020/21) includes extensive provision for the promotion of EDI.

Externally, GSMD advertises opportunities in a wide variety of media, including on jobs boards such as Stonewall, Black History Month, and Diversity Dashboard. It uses Textio software to analyse draft recruitment materials for gender bias, and has introduced anonymous applications for senior posts. Unconscious bias training is compulsory for an increasing number of roles and procedures, including for the REF team and REF sub-committee (the selection process for external peer reviewers 2019/20, too, was governed by considerations of balance that were confidentially logged).

Support for colleagues following periods of leave is organised on an individual basis by the Head of Research in collaboration with HR; all staff with special circumstances reported to REF2021, for



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example, benefited from enhanced contracts on their return to work (see also the proposed new research leave policy above). In respect of doctoral research training, alternative attendance models can be approved by the Doctoral Programme Leader, e.g. for those with caring responsibilities. Extra financial support was made available for doctoral students affected by Covid-19, and extra flexibility offered to staff with caring responsibilities.

Conforming to the Disability Policy of CoLC, GSMD is a 'disability confident' employer. Adjustments at interview and on employment are made as a matter of course; the Research Department has benefited from systematic needs assessments and adaptations to the working environment. Equally, it has itself made local adjustments in light of disability requirements. In line with the Concordat, GSMD operates a flexible environment in which staff with protected characteristics or caring responsibilities are supported to work in the way that suits them best. The annual assessments of research activity introduced in the CoP allow the department to learn about, and respond to, staff needs more promptly as they emerge.

Flexibility is built into contractual arrangements: many staff are part-time, on minimally fixed timetables, and the CoP provides for movement into and out of research activity according to colleagues' life circumstances. The Research Department has always offered hot-desking facilities to its members and guests, and during the cycle it replaced all desktop computers with laptops and docking stations to further facilitate remote working.

Staff wellbeing has been promoted through coaching and mentoring training, established in 2012. Initially focused on pedagogy, it increasingly improved collegial relationships across senior management, administrative departments, HR and Development. More than 130 staff-members have now participated, and by 2017 courses accredited by the European Mentoring and Coaching Council were offered externally too.

Generally, in line with the fundamental principle of equity outlined here, not only are adjustments made for colleagues with protected characteristics, but part-time and hourly paid staff are also actively sought out and offered exactly the same support as full-time colleagues. Internal funding mechanisms are designed as pathways to external funding and research positions. However, GSMD's extreme contractual diversity makes systematic workload allocation (of the kind that would protect equally the research activity of all staff) extremely difficult. With this in mind, and armed with detailed data gathered in the process of determining REF eligibility, a wide consultation with academic staff has been announced (REF5a) in order to seek collegial consensus around equitable and transparent structures for research incentivisation, incubation and funding.

### 3. Income, infrastructure and facilities

#### Income

Since REF2014 research income has markedly increased. Early drafts (2017) of the current GSMD business plan recorded research income targets as 'apply for six grants of a value of at least £100k within REF cycle 2014-2021 and achieve £750k'. By the beginning of 2020 both had already been reached, and total income exceeded by more than 100%. This was thanks notably to the AHRC-funded project 'Music for social impact: practitioners' contexts, work, and beliefs' (2020-23, £984,010, **Sloboda**), an award that consolidated a step-change in ambition signalled in the 2015 research strategy: to change GSMD's status from that of a partner in consortium projects—e.g. Creativeworks London (c.£131k during the cycle, **lfe**) and Euroclassical (c.€67k, **lfe**)—to that of a *leader* of such projects.

In that particular case, leadership was reflective of a gradual build-up of GSMD work around the social impact of the performing arts. At the 2012 RCC **Sloboda** instigated a two-year collaborative working group of 10 conservatoire Principals to assess their institutions' role in wider society. Small funded projects were undertaken, e.g. an evaluation research contract (2013-14, £10k, **Sloboda**) from Vocal Futures, a charity building London audiences for classical music among 16-22-year-

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olds. Strategic prioritisation by the Research Department led to further progress: hosting an international conference on the Social Impact of Music Making in partnership with the University of Ghent, the IMR and the Society for Education, Music and Psychology Research/SEMPRE in 2017; negotiating c.£40k follow-up investment from SIMM to support a doctoral studentship in the field; a second studentship from GCRF. Feeding this growth led to the establishment (2020) of an Institute for Social Impact Research in the Performing Arts.

The increase in ambition around grants, and especially the organic development of work in particular areas, has pointed GSMD towards new funders, and schemes not hitherto attempted. Targeted support for arts and health paved the way for first successes with the Wellcome Trust (c.£60k, **Wood**) and the AHRC Research Project ECR route (c.£230k, **Wise**). New partnerships have not only aligned with the outward-facing ethos of the institution but also leveraged funding, with first successes in two network schemes, Leverhulme Trust International Networks (c.£109k, **Newark**) and AHRC Research Networking (c.£45k, **Newark**). Now with greater administrative capacity (see below), a priority is to increase grant-writing and the efficiency of grant-management.

GSMD has benefited from the Erasmus+ Strategic Partnerships programme; projects featuring a research component included 'New audiences and innovative practice' (as one of 9 international conservatoires sharing c.€246k, 2016-18, **Gaunt**) and 'Reflective entrepreneurship music education worldclass' (£28k, 2016-18, **Gaunt**). A bid to the organisations supporting the UK-Russia Year of Music 2019-20 (British Council, Russian Federation Ministry of Culture via the Mayor of Saint Petersburg, and British Embassy in Moscow) brought in c.£13k for research events complementing performances (**Razumovskaya**). Other non-HESA funders include HLF (c.£65k, 2019, Harle and Overton), Esmée Fairbairn Foundation, and SIMM; a recurring source has been ACE (**Catchpole, Crane, Mermikides, Parry, Razumovskaya**).

Commissions for practice-based Composition research have been received from all the major funders in the field in the UK, from trusts and foundations (e.g. Britten-Pears, Jerwood, RVW and Hinrichsen) to festivals and series (e.g. BBC Proms, Aldeburgh, Huddersfield Contemporary Music), venues (e.g. Wigmore Hall) and ensembles/companies (e.g. ROH, English National Opera, CBSO). International commissions have come from e.g. Boston Symphony Orchestra, Bavarian Radio Symphony Orchestra, Berlin Philharmonic.

Research consultancy has been spread across GSMD subjects (with staff working with, among others, Music Theatre Wales, Performing Medicine, Central Academy of Drama Beijing, and various Paris universities) and also between high-profile and grass-roots projects (e.g. Hull City of Culture Creative Communities Fund, Chorus of Dissent community choir in Stoke Newington).

Over the cycle submitted staff brought in over £830k in practice-based research commissions and consultancy projects that have nourished the GSMD research environment in a variety of ways: researcher mentoring and/or match-funding, inspiration for doctoral research applications and/or the internal clustering of work, use or formation of enduring inter-institutional partnerships, etc.

## Infrastructure and facilities

The Research Office has benefited from considerable investment following the appointment of a first Research and Knowledge Exchange Manager in 2010 and Co-ordinator in 2012. Two further administrative posts were added in 2018: a Co-ordinator specifically for the doctoral programme and a Research Support Officer. The increasing professionalisation of the operation is also reflected in the promotion of the Research Manager to Senior Research Manager in 2017 and the upgrading of the role still further in 2020, to Head of the Research Office. Large grants have brought with them dedicated fixed-term administrative posts, and the Institute for Social Impact Research a permanent one.

Committee and policy framework to support research has also been strengthened, with the formation of an internal peer review college and new policies on IP, research data management, staff development, and visiting researchers ratified.

Recording and audio-visual infrastructure was completely renewed 2017-20 at a cost of c.£350k (REF5a). Plans for a searchable digital archive (REF2014) have been realised: GSMD recordings are available on Guildhall Stream, a cloud-based content delivery network and archive with detailed search and cataloguing facilities that already hosts all School-created content dating back to 2013 (currently c.25,000 pieces).

Other new scholarly infrastructure to support research and impact includes a widening range of library materials and e-resources in the areas of research methodology, performance-as-research, cross-arts collaboration and performance theory and practice. Uncapped interlibrary loan is available to all students and staff, as is the Barbican Music Library (which won the International Association of Music Libraries UK-Ireland Excellence Award 2014 partly on the strength of its collaboration with GSMD). Further specialist software (e.g. SPSS and Nvivo) has been licensed, and Office365 file storage/sharing installed across the whole Creative Alliance.

The Guildhall-Barbican archives project (REF5a) is a multi-stage, multi-disciplinary research endeavour to assess the content, extent, location and condition of the large number of archival deposits across the two institutions. A public facility for accessing the first catalogued materials was due to be realised in 2022 but has been delayed because of Covid-19. The archive will eventually be a large public resource, also attracting specialist international researchers in art and design, cinema, and above all the history, practice and social impact of the performing arts.

#### 4. Collaboration and contribution to the research base, economy and society

GSMD's institutional identity (as part of CoLC and in particular the Creative Alliance and Culture Mile) and ethos (as an outward-looking artistic organisation) are closely bound up with partnerships. The practice is to draft and sign a Memorandum of Understanding governing the relationship, which is then supplemented by individual project agreements. Temporary collaborations for the purposes of managing research funding are solidified in contracts for which institutional/CoLC templates exist but which vary according to the constitution and country of the collaborating institution. In addition to other partnerships outlined elsewhere in this document, research relationships have been established with, among many others, Max Planck Institute, Frankfurt (publication collaboration); Trinity College Dublin; Aristotelio Panepistimio Thessalonikis; Johannes Gutenberg-Universität Mainz; Syddansk Universitet, Copenhagen (bid consortium); and Shakespeare's Globe (research degrees).

GSMD has long experience in network leadership: following the success of the inaugural RCC in 2006, it founded the Innovative Conservatoires Network in 2008, initially comprising partners in Helsinki, Stockholm, Oslo, Malmö and the Hague, plus the Institute of Education in London. This experience has formed a basis for efficient research collaborations in various constellations of institutions and various positions within them. Collaboration with the Cambridge Centre for Musical Performance Studies/CCMPS in the last cycle, for example, was followed by a Performance/Research Masterclass 2016-19 run in partnership with CCMPS and the IMR (now directed by a consortium of GSMD, KCL, RNCM and Aberdeen). Its purpose is to complement the Practice Research Advisory Group UK's periodic workshops and 'Practice, reflect, share' platform with presentations by current doctoral students engaged in artistic research, feedback and interaction from the masterclass leader, and input from an informed audience.

The proportion of submitted outputs (including from practice-based research) deriving directly from inter-institutional research collaboration is now above 30%; including non-HE partners such as the BBC, the figure is around 50%. Measures of success are closely related to grant income: the largest funded project, 'Music for social impact' (**Sloboda**), is also one of the widest geographical collaborations, developed with Royal Holloway, University Juan N. Corpas (Bogotá), University College Ghent and University of the Arts Helsinki. GSMD also led collaborations in 'Finding a voice' (**Wise**, UK and US), 'The phantom on film' (**Newark**, UK, US, Brazil, Italy, China) and 'The operatic canon' (**Newark**, UK, US, Canada, Ireland, France, Italy, Germany, Denmark, the

### Unit-level environment template (REF5b)

Netherlands). Participation in consortia led by other institutions was also productive: the OWRI project mentioned above (**Philips, Plaice**) cemented collaboration with the University of Manchester and the School of Advanced Study in particular, as well as bringing in more than £80k to support outputs and impact projects (REF3).

### Engagement with disciplines, research users, wider society

The majority of School research is directly user-facing, whether because it has a social impact component or because it is practice-based and destined for audiences. Both were a feature of the Understanding Audiences research programme 2010-19 (**Sloboda**) to explore, through artist-researcher collaborations, means of enhancing the performer-audience relationship, particularly through active engagement of audiences. It was also strategically designed to develop collaborative research capacity, producing enduring formal relationships, e.g. with Imperial College on electronic monitoring of audience response (**Dolan, Sloboda**), and outputs that were almost all co-authored. The programme involved 11 School researchers (staff and doctoral students, including **Anderson, Ford, Gaunt, Wise**), and 8 research collaborators at other institutions. It also involved 5 non-HE institutional collaborators, including Britten Sinfonia and English Touring Opera. External funding came from a share of the £4.5m AHRC (2012-16) Creativeworks London KE hub led from QMUL, within which GSMD was responsible for one of the three major research strands, 'Capturing London's audiences' (Co-I **Ife**). The programme resulted in more than 20 outputs, and public presentations in 10 European countries plus Colombia.

Beginning in 2013, Research and Innovation worked closely with programme development in Production Arts to establish a collaborative structure for a 'live events' offer built on practice-based research in state-of-the-art video projection (Shorten). GSMD invested £150k in equipment; together with match-funding from CoLC this enabled the formation of a dedicated unit, GLE. Partners/clients have included Glastonbury Festival, Blackpool Lightpool Festival with the BBC Philharmonic Orchestra, Waddesdon Manor, Tower Bridge. For *Illuminated River*, 2019-, GLE worked with more than 50 stakeholders (including 7 London boroughs, Transport for London, Network Rail, Historic England, the London Wildlife Trust and the Royal National Lifeboat Institution) to produce very-large-scale public-realm art installations. GLE was also responsible for Museum of London's multimedia exhibition *Beasts of London*, visited by more than 70,000 people April 2019-January 2020.

As part of the International Opera Awards 2018 **Philips** led a two-day opera-making workshop with Mosaic Opera Collective, a group of BAME artists and practitioners dedicated to interrogating opera as much as celebrating it. And building on the work of Creative Learning and latterly the Institute for Social Impact Research, GSMD now has a working relationship with the Shoreditch Trust, a charity supporting people who are facing challenging situations to make positive life changes and access opportunities.

GSMD's contribution to the sustainability of the discipline has been mainly in the form of large-scale conferences and events; notable 2014-20, in addition to its own RCC (4th and 5th editions in 2015 and 2018 respectively, **Gaunt**) and others mentioned above, were its 'Getting it right?' composition symposia (the 3rd, on New Music and Dance, in 2016; the 4th, on New Music/New Technologies, in 2019, **Anderson**). It also hosted events for large international research collaborations (e.g. Early Modern Conversions, led by McGill University, in 2017) and annual meetings of key subject associations: when GSMD organised the RMA annual conference in 2016 (**Newark**), it received highest-ever numbers of submissions (including 20 by GSMD staff, of which 13 were accepted) and attendees.

International conference panel and working group organisation by GSMD staff during the cycle included 'Performance and science' (Theatre & Performance Research Association, founder and co-convenor 2016-19, **Mermikides**) and 'The operatic canon' (American Musicological Society, convenor 2016, **Newark**); participation ranged from the RMA's Technology in Musical Performance Study Group (**Harding**) to 'Performing precarity' based at the Norwegian Academy of Music (**Crane**).

## Unit-level environment template (REF5b)

### Wider influence, contributions, recognition

GSMD staff have been active on boards and committees funding and otherwise shaping the research base, and overseeing organisations involved in practice-based research, performing, and KE. UK appointments during the cycle ranged from Birmingham European Festival (**Lavender**), British Association for Music Therapy (**Wetherick**, Chair of Trustees), Culture Capital Exchange (**Ife**, Chair), Finzi Trust and Grange Park Opera (**Burnside**), to IMR and Royal Musical Association (**Newark**), SEMPRES (**Wise**) and Incorporated Society of Musicians (**Ife**, President). International appointments included the Advisory Board for the Centre for Excellence in Music Performance Education, Norwegian Academy of Music (**Gaunt**). In the area of research grants, GSMD increased its representation on the AHRC Peer Review College from 2 to 5 (including 3 in the 'Strategic' category and 1 in the Digital Science Focus Group); **Sloboda** continued as a Fellow of the British Academy, and was a BA nominee to the Academies Partnership in supporting Excellence in Cross-Disciplinary Research.

Journal/series/guest editorships and membership of editorial boards increased with respect to 2008-13, too, as did the range of subjects represented, notably Music Therapy (*British Journal of Music Therapy*, Barrington), Music and Modern Languages (*Bulletin of Hispanic Studies*, *Comparative Critical Studies*, **Ife**), Drama and digital performance (*Contemporary Theatre Review*, *International Journal of Performance Arts and Digital Media*, Routledge 4x45, **Lavender**), arts and health (Bloomsbury 'Performance and Science', **Mermikides**), and opera studies (*Opera Quarterly*, Oxford Handbook, **Newark**). GSMD staff continued to exercise editorial influence in Music Psychology/Cognition (ESCOM Monograph Series 'Classic European studies in the science of music', **Sloboda**) and performance research (Oxford 'Studies in musical performance as creative practice', *Music Performance Research*, **Gaunt**).

The increasing multi- and interdisciplinary breadth of the GSMD research is further reflected in the anonymous peer review work undertaken by 12 submitted staff, ranging from e.g. Canada Council for the Arts and University of Cambridge research fellowships to reports for more than 30 journals ranging across all the subjects mentioned above plus Dance, Songwriting and Popular Music, Choral Music, Refugee Studies, Historical Musicology and Women's History. Colleagues also reviewed manuscript submissions for Routledge and Oxford, Cambridge and Yale University Presses. External examining of doctoral degrees was almost 3 times the 2008-13 total, with 14 of the submitted staff examining at 27 different institutions, 4 abroad.

GSMD's established influence in the area of inter-institutional research training and consultancy was also extended, with staff advising at 11 UK and European universities/conservatoires as well as in Australasia and Africa.

Individual keynotes, invited lectures and/or broadcasts and (especially) performances by submitted staff 2014-20 numbered in the hundreds and took place all over the world. Notable UK/European instances included Barbican Battle of Ideas 2015 (**Plaice**), BBC radio 3 Composer-in-Residence 2016 (**Kaner**), European Liedforum, Salzburg 2016 (**Burnside**), Elbe Philharmonie 2017 (**Hind**), Tate Exchange 2018-19 (**Catchpole**), IRCAM Paris 2019 (**Anderson**), Opéra National du Rhin Strasbourg 2019 (**Baker**), CINETic, Bucharest 2019 (**Lavender**). In the Americas: City University of New York 2015 (**Mazzola**), Tanglewood Music Center (**Anderson**), 4th International SIMMposium on Social Impact of Making Music, Bogotá 2019 (**Sloboda**). In Asia: Hong Kong University 2017 (**Newark**), Arts Center Music Hall Seoul 2018 (**Ross**), Ryogoku Monten Hall, Tokyo 2018 (**Newland**), Shanghai Theatre Academy Forum 2019 (**Gaunt**).

Among prizes and honours, particularly noteworthy as an expression of the strength-in-depth of the research community was the number of awards to research students, which included a £50k Hamlyn Foundation Award (2016) and 6 Royal Philharmonic Society/RPS Young Composer Awards; the inaugural production of the Guildhall-ROH Doctoral Composer-in-Residence scheme won the UK Theatre Award for Opera 2016, RPS Award for Large-scale Composition, and British Composer Award for Stage Work 2017. Among many personal honours for staff were the Hugo Wolf Medal 2014 (**Johnson**), a £60k Hamlyn Foundation Award 2017 (**Crane**), 3 Edinburgh 'Fringe First' awards 2014-18 (**O'Loughlin**), and *BBC Music Magazine* Recording of the Year and Opera

**Unit-level environment template (REF5b)**

Recording of the Year 2020 (**Suckling**). **Anderson** was the subject of the 'Total Immersion' festival 2018 (BBC/Barbican), Wood received the MBE for services to Music Therapy (2017) and Sloboda the OBE for services to Psychology and Music (2018), **Ife** was knighted for services to performing arts education (2017), and **O'Loughlin** was listed in the *Observer* as one of the top 50 Cultural Leaders in the UK and in *The List's* 'Hot 100' of Women in the Arts (2018).